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Nov 19, 1949

Louisville Chapter

Kentucky No. 1



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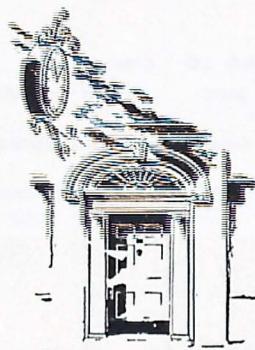
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Barber Shop Singing A Truly American Institution

By P. W. JACKSON

In music, as in other things, there are as many forms of expression and nuances of tonal meaning as there are participants therein. Music has been in every land and language since the beginning of man. It is the vibrant, essentially natural voice of every emotion, every feeling and depth of sensory perception to which we humans are subject. There have been in music all classes and types of expression. Epic music, operatic tones, light and scintillating dance music, folk tunes, national characterizations with accompanying instrumental identities, and pure vocal exuberances . . . all these, and countless others, have been a part of music for centuries. Music has helped to shape the destinies of men and nations, of every land and every people—there have been, in history, no exceptions.

In America, back in the sporadic, ebullient but colorful and tradition-packed 1890's, a distinctive form of music was tremendously in vogue. Tonic and satisfying, it was as American as apple pie, and it was heard—to the great benefit of its listeners—everywhere. It belongs to that gay era of horse-hair sofas, plush parlors and fringed-top surreys. It was a national habit, and a healthy one. It was Barber Shop Quartet Harmony. Despite its name—the exact origin of which is still somewhat obscure—it was not confined to the ornate tonsorial establishments of that period. It could be heard throughout the length and breadth of the land, on street corners, under gas-lit lamps and in drawing rooms and billiard parlors—anywhere that musical or vocal males would gather. Neither urban or rural, it was universal. It had no geography. Then, in the crowded, breathless progress that came with the early 1900's, this deeply satisfying and really great American mode of melodic expression became less and less in evidence, for some still unexplained reason. It was just "one of those things."

This unhappy state of affairs continued, more or less generally until, in 1938, an inspired attorney, O. C. Cash, of Tulsa, Oklahoma, invited a few friends to his home, one memorable evening, to sing! They met, they sang, and they loved it. This portentous gathering marked the birth of what is now known by the altogether imposing title of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Incorporated. It has grown, as any such genuinely good thing must grow, until now only in its eleventh year of established being, the Society numbers some 600 individual chapters, with a national membership of more than 40,000 enthusiastic proponents of this truly American brand of vocal legerdemain.

This sweeping revival of barber shop quartet harmony has immeasurably improved it, of course. It is, today, an exact science and has all the perfection that any form of musical expression deserves, plus the natural robustness that so particularly distinguishes it and is so purely its own. It is still growing and will continue to grow. Because it is, at once, the medium of tonal expression and emotional outlet for so many thousands of American men from every conceivable walk of life. Architects to zoologists, short men, fat men, tall and lank, old and young, rich and poor alike—they are, every one of them—barbershoppers. They all wear the same camaraderie and share the same fellowship that every member of this distinctive Society enjoys. There is not—nor can there be—any more truly democratic organization anywhere in the world. It knows no religion, no creed, no politics—it has no social strata and practices no prejudice nor discrimination. Its only qualifications are the elemental requirements of character, a pair of lungs and the desire to sing. It is, of course, a man's organization—a tradition that has held since its inception. The ladies, bless their hearts, have tried to assemble the equivalent of an auxiliary organization several times. They've almost succeeded on occasion but, thus far, the National Society remains an all-male aggregation. There are, it is true, several feminine quartets throughout the country who sing barber shop songs in feminine harmony. We've been fortunate enough, in fact, to have presented on this program one of these—an all-feminine quartet from Decatur, Illinois, the Decaturettes. They are outstanding and they do a swell job. We like 'em. They enthrall us. They appeal to us, as barbershoppers—but they still can't come to our meetings.

Louisville has had, in the last four years, one of the most significant demonstrations of the phenomenal growth of barbershopping that has been noted anywhere in the country. In July, 1945, a group of friends assembled at the home of F. W. Drybrough. It was a similar gathering to that in Tulsa, seven years earlier. For, by the end of the afternoon, the Louisville Chapter of the S.P.E.B.S.Q.S.A. was in existence with 33 charter members, the first such chapter in Kentucky. From the beginning, the chapter has gone through its fourth year with at present, 223 active enthusiastic members. Each of its meetings, on the first and third Mondays of every month, attracts many visitors, most of whom return another time to become members. Barbershopping has a contagious appeal. The Louisville Chapter chorus, of over 100 male voices, is among the finest anywhere. It has fostered and developed many outstanding quartets, among which are the Blue Grass Four, fine entertainers, mixing Barber Shop harmony with soloist arrangements; the Kentucky Troubadours, masters of comedy, real showmen, and true Kentucky Colonels; and the Firesiders, present Kentucky Champions, semi-finalists in the 1949 International competition, and known for their exceptional blend and broken chord technique. The enthusiasm and devotion of the membership of the Louisville Chapter are a splendid tribute to the leadership of its officers and directors and a fitting testimonial to the genius and ability of its musical director, Bob Ising. They are, too, true manifestations of the spirit of Barber Shop Harmony and everything that the S.P.E.B.S.Q.S.A. stands for.

Louisville has become, very generously, "Barber Shop" conscious and we, of the Louisville Chapter, unite in expressing our deep appreciation for your wholehearted approbation and support. Thank you for coming. It was grand having you and a real pleasure to sing for you.

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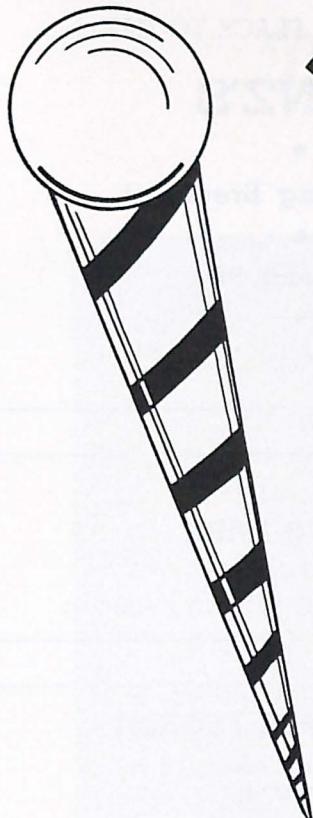
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The Story of the Firesiders, Kentucky Troubadours, and Blue Grass Four

The Louisville Chapter has fostered many quartets among its membership during its busy existence. Three which are heard in tonight's performance are outstanding.

* * * * *

THE FIRESIDERS, originally organized April, 1947, entered the Kentucky-Indiana regional contest when they were only one month old. They emerged from the stiff, high-ranking competition at Indianapolis, in seventh place among 21 quartets from the district. They decided to go on to greater heights and rehearsed hard and diligently. Soon they were in demand at social functions, service clubs, church organizations and business conventions and their popularity grew with each appearance. Then, the sudden, tragic passing of their bass, Jasper Hodson, arrested their meteoric progress, and the Firesiders ceased to function as such. In March, 1948, one Frank Shephard joined the Chapter, and, before long, he could be found in corners with Paul and Johnnie, matching his booming bass to their capable voices. The Firesiders began to appear once more at Chapter meetings with a succession of new songs, arranged by the facile hand of Paul Ditto, their baritone. In July of the same year, Rudy Kaspar joined their group to sing lead, and they were off to a new start. They climaxed the year by coming home from the 1948 Kentucky-Indiana District contest, in October, 'way up at the top, in second place, over 21 quartets, again!

This was only a stepping stone in the events to come. In April of this year they again entered the Kentucky-Indiana Regional contest from which they emerged as one of three quartets to represent the Region at the International Contest at Buffalo, N. Y., June 12th. This contest represents the cream of Barbershopping in all of the United States and Canada and competition is exceptionally keen. More than 2,000 quartets strive each year through regional competition to win the honor to compete at the International contest. Only 40 quartets reach the "big time" each year and to think that the Firesiders rated sixteenth place after only eleven months of singing together as a unit is nothing short of miraculous. Only 85 points out of a possible 3,000 separated the Firesiders from the Varsity Four of Terre Haute, who went on to capture fifth place in the Medalist group.

As a result of their outstanding accomplishments, the Firesiders have been in almost constant demand all over the country. Only three weeks ago they appeared in Constitution Hall, Washington, D. C., and they are scheduled to appear January 28th in Miami, Florida, at the height of that city's resort season. In this capable group, the Louisville Chapter may well have the possibility of a future International Champion!

* * * * *

THE KENTUCKY TROUBADOURS began their Barber Shopping career in 1938, the same year that Owen C. Cash of Tulsa, Oklahoma, founded our now national society of S.P.E.B.S.Q.S.A. Their first appearance took the form of a minstrel show sponsored by the Mother of Sorrows Catholic Church. The war interrupted their climb to success, but at the war's end they again took up where they had left off.

Their brilliant rise and outstanding popularity in Barbershopping has been due to their host of friends and admirers in the Indiana-Kentucky District where they have competed against high-ranking quartets.

The Kentucky Troubadours have developed a singing style all their own from fast "bouncy" numbers to slow sweet songs. Their collection of songs numbers some 250 arrangements many of which were written for them by outstanding Barber Shop harmony arrangers.

The "Troubadours" are in constant demand, many times appearing at several performances on the same day. In Louisville you will find them appearing at social functions, service clubs, church and business organizations, but their popularity extends also to far away places, such Charlevoix, Michigan, Milwaukee, Wisconsin, Asheville, North Carolina, and Oklahoma city. They now hold invitations to sing on Quartet shows from Toronto, Canada, to Miami, Florida. Each new performance brings added popularity for this quartet and the Louisville Chapter is proud to point at these fellows and say "They're our boys."

* * * * *

THE BLUE GRASS FOUR, the newest of our quartets, began the blending of their voices late in February of this year. Ray Marrillia, bass, invited Kenny Paslick, lead, Don Cavins, tenor, and "Chuck" Thurman, baritone, to his home for their initial work-out. Only a short time passed before the Louisville Chapter began to hear them singing at chapter meetings and before long the Chapter began to call on them to help meet some of the many demands already falling on other chapter quartets for appearances. The first name used by this four was the "St. Matthews Sump Pumpers" but with the progress of the St. Matthews sewers, the name seemed doomed and the more aristocratic name "Bluegrass Four" was adopted.

The first public appearance of the Bluegrass Four was on a chorus show and quartet parade sponsored by the South Oldham Lions Club on March 26. Since that date they have found themselves as much in demand as their "spare" time would permit. Their more than thirty-five appearances since then include practically all types of audiences, from churches to the Derby crowds at the Seelbach Hotel.

The Bluegrass Four, organized only for purposes of entertainment, not competition, are unique in that they can offer a pleasing variety from solos to full quartet with guitar accompaniment. "Chuck" Thurman not only plays the guitar for his own folk songs, but is equally capable playing the guitar or piano for Ray Marrillia on "Jail House Blues," or for whatever solo Kenny or Don might find appropriate to the occasion.

Although the Bluegrass Four have not entered competition they are a quartet that will give many competing quartets a good run for their money. The chapter is hopeful that they will take up the competition road and "bring home the bacon" with a district championship.

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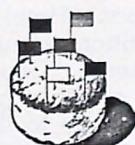
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Despite his youth, Bob has been in the habit of directing men in singing since 1938. It was at that time that the original Troubadour Minstrels were organized among the choirs of several Catholic churches.

The war stopped the activities of the Troubadour Minstrels, and "Lieutenant" Bob saw several years of service in the European Theatre (not intended to be corny). While Bob was in Germany, the Louisville Chapter of the S.P.E.B.S.Q.S.A. was organized. His friends here, knowing that Bob and Barbershopping simply had to get together, arranged for Bob to become a Charter Member.

Bob sang lead for the Kentucky Troubadours for a while and also sang lead for the original Firesiders for a short period.

His sterling qualities as a Chorus Director are known throughout the country. Not only is Bob a master of harmony, but he has the ability to control a group of men as very few men can. The Louisville Chapter is fortunate to have such a leader, and the entire S.P.E.B.S.Q.S.A. has benefited by his contributions to Barbershop Harmony.

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Act One

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Ragtime Cowboy Joe.....	Bluegrass Four
Old McDonald Had a Farm.....	Kentucky Troubadours
Little Joe.....	Kentucky Troubadours
Kee-mee-aye	Kentucky Troubadours
Sippin' Cider.....	The Buzz Saws
I Never Miss the Sunshine.....	The Buzz Saws
Grandma	The Buzz Saws
Oh Mona	Chorus
Featuring Kentucky Troubadours	
Freckles	Westinghouse Quartet
Feudin', Fightin' & Fussin'.....	Westinghouse Quartet
Someday	The Decaturettes
Daddy Get Your Baby Out of Jail.....	The Decaturettes
Happy Valley.....	Mid-States
Carolina Sunshine	Mid-States
Rural Rhythm	Mid-States
Assisted by Chorus and Goose Creek Kadoodlers	

INTERMISSION

(Eight Minutes)

Turn To Page 39 For Second Act Program

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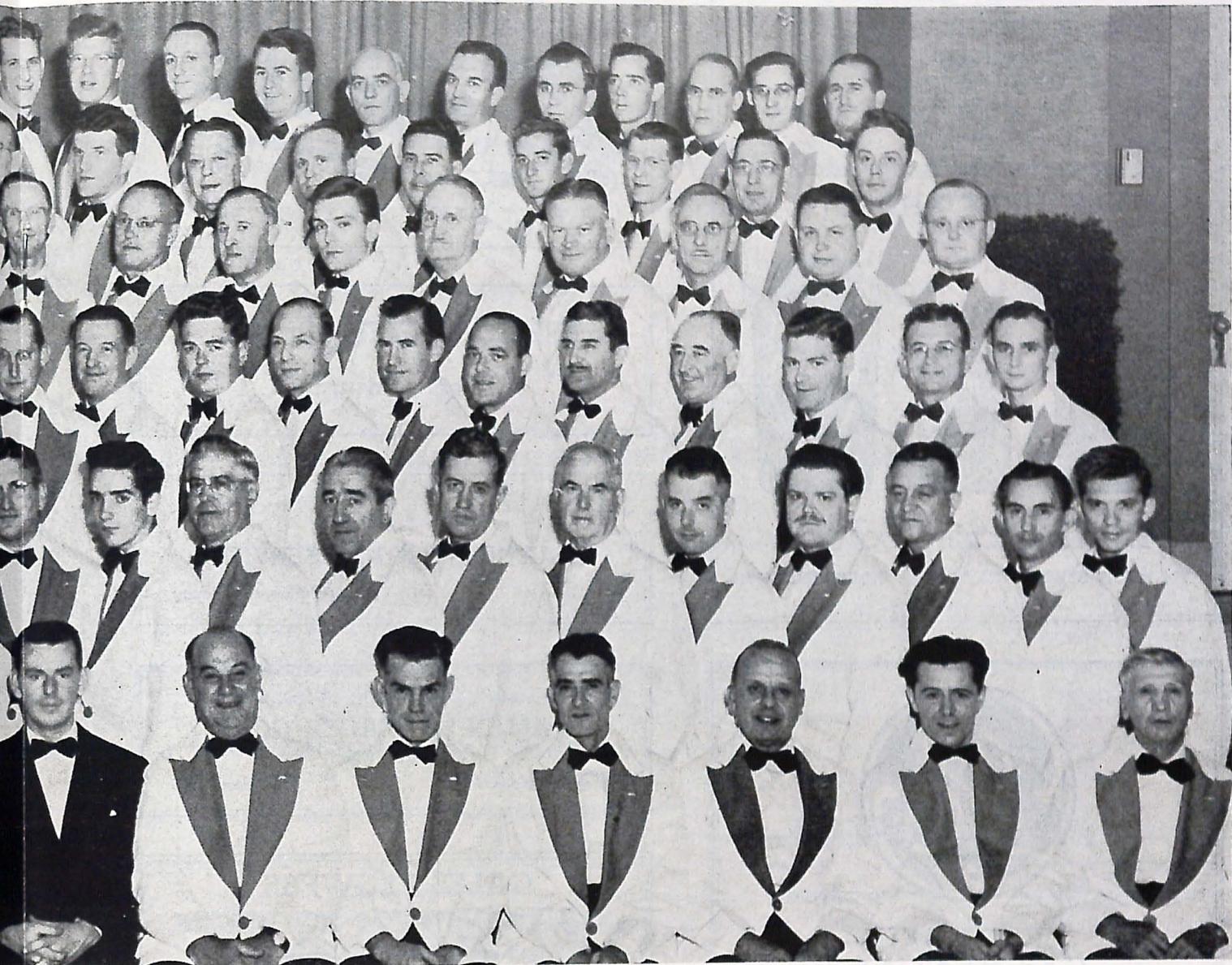


Front row—left to right: George W. Edwards; Helm Herbert; John W. Kelly; Roy Wilcox; Leroy Hobb; Dr. E. C. Stivers, Sr.; Bob Ising; Leonard A. Zaepfel; John S. Hughes; Kearney Dennison; Rudy A. Striepe; W. C. "Bing" Crosby; J. S. Pape.

Second row—left to right: William H. Day; Leslie S. Smith; C. H. Brown; James O. Fenwick; William G. Barclay; Isaac Travis; P. E. West; Lloyd Durham; Ed. Mall; Jimmie Brown; Gus J. Buchheit; Marion Kiess; Charles L. Ware; S. B. Merrifield; Ed. J. Ising; G. F. "Red" Bauer; Russell A. Hagan; Wm. E. Culbertson; Robert G. Griffin.

Third row—left to right: "Kenny" Paslick; Geo. R. Ewald; H. M. Hopkins; Owen W. Voyles; Daniel Z. Henley; "Dave" Dunn; James "Gil" Meehan; Henry C. Weber; J. C. "Pete" Dyer; Harry N. Weaver; John L. Nelson; Raymond B. Graft; Langan E. Shea; Ed. Montgomery; O. F. "Barney" Barnette; Jack Byrne; Steve Flanagan; Ray Marrillia; Jim Stansbury.

E CHAPTER S. P. E. B. S. Q. S. A.



Fourth row—left to right: J. C. Theobald; George J. Wanek; Norman Forsee; G. B. Merrifield; Stanley L. Hughes; Paul E. Ditto; Stewart W. Brown; Terah T. Easley; R. E. "Bob" Crane; Cliff Eblen; Rob't B. Grant; Bob Gray; S. C. "Steve" Jenkins; Garrette A. Emerson, Sr.; Irvin J. Filmer; Pat Dunlevy; Fred A. Haynes.

Fifth row—left to right: Phil Eigelbach; Tom Potter; Amzie Leffler; E. M. Cummings; Evans T. Hunt; C. B. Matthews; Carl J. Narz; Fred P. Lotz; Harvey Wathen; Charles A. Mitchell, Jr.; Lovell M. Humphrey; Wilbur S. Lindsey; Joseph D. Cutsinger; Joe Moll; Al. Zimmerman; Fred C. Friedmann; Thomas O. Lee.

Sixth row—left to right: Clem J. Blume, Jr.; C. C. McGuire; E. Leon Haydon; Edw. J. Hackett; C. A. Stokes; William L. Mathews; Frank M. Shephard, Jr.; Kenneth G. Hughes; Ben Ewton; Fred Schanz; Rich Born-traeger; Kenneth L. Schneider; Elmer H. Dilley; Howard L. Martin; C. A. (Chick) Moore; Keith C. Spears; Rudy P. Kaspar; Fred A. Northen; H. Everett Hopkins; Charles E. Doll, Jr.; Carl Oglesby.

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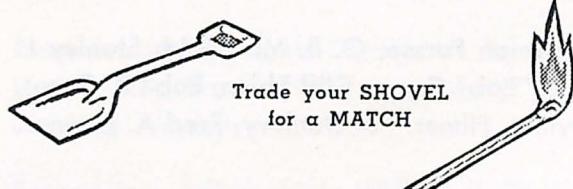


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PROGRAM—Continued

Act Two

Phoenix Hill was a popular summer garden in Louisville during the "bustle and moustache" era fifty or sixty years ago. The name "Phoenix Hill" will recall fond memories among old-timers in Louisville who remember the charm and quiet beauty of this famous gathering spot. Phoenix Hill is a symbol—a symbol of a delightful way of life. It was a place where friends met to enjoy the comparatively simple pleasures of that day.

Every city can recall such a spot—the colorful German band, people gaily singing, a certain charm, a certain spirit which today unfortunately has been lost. The Germans had a word for it, "Gemutlichkeit." Gemutlichkeit means leisure without splendor, fun without excitement, it means a pleasant association of people without the "cafe society" glitter, happiness regardless of position; in short, Gemutlichkeit means "contentment."

It is the Fourth of July, the high spot of the summer. People have come for miles to celebrate the holiday at Phoenix Hill with merriment and singing.

Fourth of July Medley.....	Chorus
Featuring Don Cavins, solo, and band	
Bicycle Built for Two.....	Firesiders
Carrie	Firesiders
Rings on My Fingers.....	Firesiders
Honey Man	Harmonaires
German Band	Harmonaires
Barnacle Bill	Harmonaires
German Medley	Chorus
Featuring Firesiders and Blue Grass Four	
The Spaniard That Blighted My Life.....	Westinghouse Quartet
La Donna E Mobile.....	Westinghouse Quartet
Way Back When.....	The Decaturettes
Mary	The Decaturettes
The Good Old Days.....	Mid-States
Saloon	Mid-States
Up and Down the Monon.....	Mid-States
Battle Hymn of Republic.....	Chorus and Quartets

We acknowledge with thanks . . .

The Louisville Chapter gratefully acknowledges the assistance given by ladies who are interested in Barbershopping. Especially do we want to mention Mrs. Bob Ising who made many of the costumes seen in the show, ably assisted by Mrs. Rachel Hackett. Most of the scenery was painted by Mrs. Leon Hayden, Mrs. Ed Mall and Nancy Mall, for which we are indebted to these ladies. Lastly, we want to thank all of the wives for their patience during the many nights their husbands worked and practiced to make this show a success.

E. A. MALL, Master of Ceremonies and General Chairman	R. E. FRITSCH, Tickets	R. T. ISING, Chorus Director
WALTER KOLISH, Publicity	E. L. HAYDON, Scenery	R. G. GRIFFIN, Program
JOHN THEOBALD, Stage Manager	L. M. HUMPHREY, Host	J. W. KELLY, Finance
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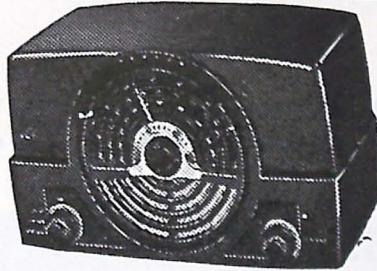
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LOUISVILLE CHAPTER ACTIVITIES

The Louisville Chapter of S.P.E.B.S.Q.S.A. and its quartets have sponsored and participated in many outstanding community endeavors during the course of each calendar year other than this Annual Fall Musical Show. Last December 21st the chorus and quartets entertained the patients at Waverly Hills Sanatorium at their Christmas Party. (In a letter from Mr. John Isaacs, a patient for more than two years, he expressed, "That any kind of a Christmas Gift could not have compared with the grand voices heard on the night of Dec. 21"). On March 26, a complete show by chorus and quartets was given to raise funds for a school auditorium in Crestwood, Kentucky. This show was sponsored by the South Oldham Lions Club in the Crestwood School Gymnasium. On February 10th the Chapter sponsored a Quartet Contest at the University of Louisville Little Theatre and furnished the judges and awards. Carrollton, Kentucky was host to our chorus and quartets for a complete show for the raising of funds for a school gymnasium on June 29th. The program was sponsored by the Carrollton Kiwanis Club.

July 28, 29, and 30 saw members of the Chapter and three quartets man a booth at the Kosair Annual Picnic for the benefit of the Kosair Crippled Children's Hospital. In September members and quartets manned a booth at the State Fair for the benefit of Logopedics (Correction of Speech Defects Among Children) and Community Chest. Frequent trips were made to Fort Knox to entertain at their various service centers and Nichols Hospital was also a frequent host to our quartets and chorus for the entertainment of patients.

Members of the Chapter enjoyed with their wives or lady friends the annual Ladies Night at the Seelbach Hotel on May 28th. The annual Stag Picnic was held in August. This was real fun for all who attended.

All thru the year our quartets were busy here, there, and everywhere. The following is a partial list of programs in which three of our quartets appeared:

THE FIRESIDERS

Dec. 29—Christ Church Cathedral—Choir Party
 Jan. 8—WAVE-TV—Talent Call
 Jan. 12—Audubon Country Club
 Jan. 17—Elks Club—Jeffersonville
 Jan. 19—Junior Chamber of Commerce—Jeffersonville
 Jan. 22—Richmond Boat Club
 Jan. 28—Frankfort Chapter Ladies Night
 Jan. 31—WAVE-TV—15 minute program JOE'S BARBER SHOP
 (A program all their own)
 Feb. 8—St. Matthews Episcopal Men's Club
 Feb. 13—Fort Knox
 Feb. 14—WAVE-TV—15 minute program JOE'S BARBER SHOP
 Mar. 1—St. Matthews Lions Club—Plugging Crestwood Show
 Mar. 2—Corydon, Indiana, Chapter Ladies Night Party
 Mar. 6—Crestwood Gym—Plugging Crestwood Show
 Mar. 7—WAVE-TV—15 minute program JOE'S BARBER SHOP
 Mar. 14—American Red Cross Campaign Dinner—Brown Hotel
 Mar. 15—St. Matthews Kiwanis Club
 Mar. 29—Kentucky Rural Electric Ass'n Cooperative
 Apr. 11—Frankfort, Ky.—District Rotary Convention
 Apr. 20—French Lick—Federal Reserve Bankers Ass'n
 Apr. 23—Columbus, Indiana—Parade of Quartets
 Apr. 26—St. Andrews Church Men's Club
 Apr. 30—Elkhart, Indiana—Regional Barber Shop Contest

May 6—Seelbach Hotel—Derby Eve
 May 7—Charleston, W. Va.—Parade of Quartets
 June 5—Fort Knox
 June 9
 June 10 { Competing at International Barber Shop Quartet
 June 11 { Contest at Buffalo, New York
 June 12
 June 15—Nichols Hospital—Louisville, Ky.
 June 18—Carrollton Court House Steps—Plugging Carrollton Show
 June 24—Louisville Ass'n of Management People—Henry Clay Hotel
 June 25—Frankfort, Ky.—Parade of Quartets
 July 29—WAVE-TV—Variety Show
 Aug. 6—Miss Kentucky Pageant—Sponsored by the Louisville Junior Chamber of Commerce.
 Aug. 13—Asheville, N. Carolina—Parade of Quartets
 Sept. 8—Louisville SPEBSQSA Show—New Albany, Indiana
 Sept. 28—Scottish Rite—New Albany, Indiana
 Oct. 22—Lexington, Kentucky—Parade of Quartets
 Oct. 28—Washington, D. C.—Parade of Quartets
 Nov. 4—Shrine Temple—Louisville, Kentucky
 Nov. 6—Alton, Illinois—Parade of Quartets

KENTUCKY TROUBADOURS

Nov. 28—WAVE-TV—Variety Show
 Dec. 17—National Guard Armory—Harrodsburg, Ky.
 Dec. 19—Flaget High School—Christmas Party
 Jan. 7—Kentucky Fair Ass'n—Brown Hotel
 Jan. 19—Optimist Club—Seelbach Hotel
 Jan. 26—St. Matthews Church
 Jan. 29—WAVE-TV—Talent Call
 Feb. 7—WAVE—March of Dimes
 Feb. 19—Connersville, Indiana—Parade of Quartets
 Feb. 22—Shawnee Post American Legion—Louisville
 Feb. 28—Frankfort, Chapter Ladies Night
 Mar. 1—St. Matthews Kiwanis Club—Plugging Crestwood Show
 Mar. 11—Cancer Fund Drive—Greathouse School—St. Matthews
 Mar. 3—Honest Abe Hall—Louisville
 Mar. 5—Lions Club—Crestwood, Ky.
 Mar. 22—Lions Club—LaGrange, Ky.
 Mar. 24—Ky. State Board of Health—Brown Hotel
 Apr. 6—St. Boniface Church—Louisville
 Apr. 9—Corydon, Indiana Chapter Ladies Night

Apr. 10—Silver Creek High School—Sellersburg, Indiana
 Apr. 11—Frankfort Kentucky—Parade of Quartets
 Apr. 17—Reynard Hunting Club—Madison, Indiana
 Apr. 20—French Lick—Federal Reserve Bankers Ass'n
 Apr. 23—Columbus, Indiana—Parade of Quartets
 Apr. 26—Ky. State Infantile Ass'n—Brown Hotel
 Apr. 30—Elkhart, Indiana—Regional Barber Shop Contest
 May 7—Seelbach Hotel—Derby Night
 May 19—Carrollton, Ky.—Rotary Club
 May 21—Lexington Signal Depot—Lexington, Ky.
 June 9, 10, 11, 12—Attending International Contest—Buffalo, N. Y.
 June 25—Frankfort, Ky.—Parade of Quartets
 July 12—Nichols Hospital
 July 24—Brazil, Indiana—Barber Shop Society Picnic
 Aug. 13—Asheville, N. Carolina—Parade of Quartets
 Aug. 21—Columbus, Indiana—Ky.-Ind. Ass'n Picnic
 Sept. 8—Louisville SPEBSQSA Show—New Albany, Indiana
 Sept. 11—Logansport, Indiana—Parade of Quartets
 Sept. 18—Indianapolis, Ind.—Guest Quartet on Chorus Contest

BLUE GRASS FOUR

Mar. 28—Beargrass Christian Church—Couples Club
 May 6—Seelbach Hotel—Derby Eve
 May 7—Seelbach Hotel—Derby Night
 May 22—Louisville Branch USO
 May 29—Lutheran Young Peoples Conference—Brown Hotel
 June 5—Fort Knox
 June 19—Carrollton Court House Steps—Plugging Carrollton Show
 June 30—Methodist-Evangelical Hospital Benefit Drive

July 24—Bowling League Picnic at Boat Club
 Aug. 3—Shelby County Fair—Kiwanis Booth
 Aug. 26—Nichols Hospital
 Aug. 26—Kosair Hospital
 Sept. 8—Louisville SPEBSQSA Show—New Albany, Indiana
 Sept. 19—St. Stevens Church—100th Anniversary
 Oct. 5—St. Matthews Rotary Club
 Oct. 13—Monroe City, Indiana—Theatre Program

Other quartets in our chapter who have participated in chapter activities are the Mello Chords, Kentucky Cardinals, and the Men of Note.

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Robert (Bob Mack) Rodriguez—tenor. Bob actually started his singing career with his first yelp. Moving from the hinterland of Fennville, Mich., he finally settled in Chicago where he spent all available time studying voice. An instructor in electronics, radar and television during the war years, he is now Chief Engineer for Magnetic Corp. of America, Chicago, manufacturers of wire recording equipment. At the slightest provocation, Bob will volunteer to exercise his vocal chords with any three fellows who are able to carry a tune in anything besides a bucket.

Martin (Marty) Mendoza—lead. During Marty's younger years, the major portion of his time was spent in attempting to emulate the Gary Coopers of the day, with occasional appearances as soloist in church choirs and—dance bands. Born and raised in Chicago, his time during World War II was spent at Bell & Howell Co. where the quartet originated. There it was that the other fellows introduced him to the appeal of barbershop harmony. Struggling through simple barbershop songs he attained the keen interest that stays with him today. Marty is Sales Manager for John Ott Pictures of Winnetka, Illinois, producers of motion picture films. The home office is very glad to see him occasionally!

Forrest (Forrie) Haynes—baritone. The Hoosier State claims Forrie as a native son. Born and raised near Terre Haute, he was readily adaptable to his first experience in show business. As guitarist in a three man combination he covered the WLS road show circuit both on stage and in radio. Migrating to Chicago he eventually wound up during the war years as a foreman in the optical division of Bell & Howell Co. His previous training while singing with the WLS road shows enables him to fit in so ably in the 'hot spot' of baritone harmony. With a natural flair for comedy and a dead-pan expression, his audience appeal is tremendous. Forrie is Sales Representative for Riggs Optical Co., Chicago, wholesale distributors of optical equipment and prescriptions.

Arthur (Art) Gracey—bass. Born and raised in Chicago, Art has been singing barbershop as long as he can remember. In fact, he holds the unique distinction of having won a beautiful loving cup singing in a barbershop quartet contest many years before the famous quote of O. C. Cash. He is a sincere admirer of all other well known bass singers, but in our estimation, the true quality and timbre of his voice makes him outstanding. Art is one of the most appreciative listeners we have ever known. Employed by Bell & Howell Co., Chicago, as an Optical Technician, he is the only one left at the old home stand.

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Barnette, O. F.	Everbach, G. L.	Jett, Edw. M.	Read, Col. Lee S.
Bauer, G. F.	Ewald, Geo. R.	Johnson, George P.	Renn, Richard L.
Beeler, J. D.	Ewton, H. Ben	Jones, Carl C.	Robertson, Merle E.
Berg, Carl	Fazenden, Lawrence	Kaspar, Rudy	Robertson, W. W.
Berry, Jack M.	Fenwick, James O.	Kelly, John Whallen	Rush, Fred
Binford, Jos.	Filmer, Irvin J.	Kelly, William P.	Ryan, Phil H.
Bittner, S. Fred	Flanagan, Stephen J.	Kiess, Marion	Saunders, B. F.
Blume, Clem J.	Fleming, Julian J., Jr.	Kimmel, Fred, Jr.	Schanz, Fred
Bohnert, B. E.	Forsee, Dr. Norman E.	King, Albert L.	Schmidt, Ray
Bolton, Thomas E.	Foster, Ralph M.	Kolish, Walter C.	Schneider, Ken L.
Borders, Harold	Freeman, Walter M.	Koster, Fred C., Jr.	Schuppert, F. A.
Borntraeger, Richard G.	Fritsch, Rudy E.	Kreps, Roman J.	Shea, Langan E.
Bottorff, Judge James L.	Gage, Chas. Allen	Lee, Thomas O.	Shepherd, Dean R.
Brailling, Edw. P.	Gans, Albert J.	Leffler, Amzie A.	Shepherd, Frank M., Jr.
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Brown, J. Graham	Glore, Harold W.	Lockwood, Dyer J.	Smith, Ray
Brown, Jimmie	Graeser, Emil A.	Lotz, Fred P.	Sorbo, Louis S.
Brown, Stewart W.	Graft, Raymond B.	Luvisi, Ernest	Spears, Keith
Browning, Carl	Graham, Thomas	Lynn, Frank L.	Stansbury, Ed. A.
Buchheit, Gus J.	Grant, Robert B.	Madison, Roger P.	Stansbury, G. H. (Jim)
Buckley, Dr. E. P.	Gray, Robert C.	Main, John H.	Stivers, Dr. E. C.
Byrne, J. J. "Jack"	Gregory, F. N.	Mall, Ed. A.	Stivers, Dr. E. C., Jr.
Caldwell, W. C.	Griffin, Robert G.	Marrillia, Ray	Stivers, H. Steve
Castello, H. T. (Ray)	Gunnison, Foster, Jr.	Martin, Howard L.	Stivers, Dr. Robert P.
Cavins, Don	Gunnison, Foster, Sr.	Matthews, Wm. L.	Stokes, Prof. C. A.
Cissell, W. M.	Hackett, Edw. J.	Matthews, Christian B.	Strepey, Edw. V.
Coffman, Robt. C.	Hagan, Russell A.	McDonald, John C.	Striepe, R. A.
Connell, Syl.	Hagner, John F.	McGuire, C. C.	Slurgeon, J. Harvey
Coolbroth, James E.	Halloran, Paul F.	Meehan, James G.	Theobald, J. C.
Cotrill, Jerry	Happell, George E.	Merrifield, Geo. B.	Thirlwell, G. T.
Crane, Robert E.	Hargrove, Arden	Merrifield, S. B.	Thompson, Del
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Cutsinger, Jos.	Heazlitt, R. C.	Mitchell, Chas. A., Jr.	Vaughn, H. W.
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Ditto, Paul E.	Hobb, Leroy	Narz, Carl S.	Watson, Neal
Doll, Charles	Hockett, Corwin G.	Nelson, John L.	Weaver, Harry N.
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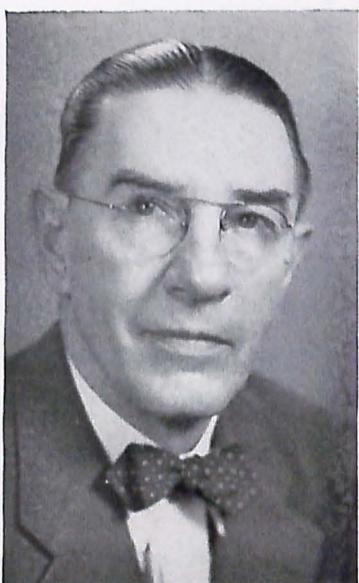
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Dean of Quartets
1949 Show Production Mgr.



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CODE OF ETHICS

SOCIETY FOR THE PRESERVATION AND
ENCOURAGEMENT OF BARBER SHOP
QUARTET SINGING IN AMERICA,
INCORPORATED

LOUISVILLE CHAPTER, KENTUCKY No. 1

We, as members of the Society, do hereby subscribe to the principles of our organization as embodied in its illustrious name and title, and do solemnly pledge ourselves to abide by Code of Ethics in all of its precepts.

1. We recognize the inalienable right of men to seek a haven from burdensome daily stresses and care through the medium of old-fashioned vocal quartet harmony.
2. We shall always venerate and honor barbershop harmony as an American institution worthy of perpetuation.
3. We shall deport ourselves and conduct our functions in a manner which will at all times reflect credit upon the Society.
4. Our activities in all respects shall conform to the Constitution of the Society and to the rules established by the National Board of Directors.
5. We shall strive to attend all Chapter meetings and these shall be held at least once each month.
6. We shall resist the application of any constraining methods of procedure in the conduct of business affairs of the Society, and shall prohibit the introduction of all matters pertaining to politics or to any other extraneous controversial issues.
7. We shall not permit or tolerate the commercialization of the Society in any manner whatsoever.
8. We shall solicit for membership in the Society only congenial men of good character who possess an inherent love of harmony and/or do desire to harmonize.
9. We shall refrain from foisting our songs upon unsympathetic ears and shall always be guided by a rational spirit of good fellowship.
10. We shall do everything in our power to "Harmonize America" by stimulating, through the medium of good singing, a proper spirit and morale among the men in the armed forces and the people of our great Nation.
11. We shall use our gift of barber-shop harmony as a means of rendering altruistic service in and to our communities.
12. We shall help the Society to be worthy of praise and praise it for all it is worth.

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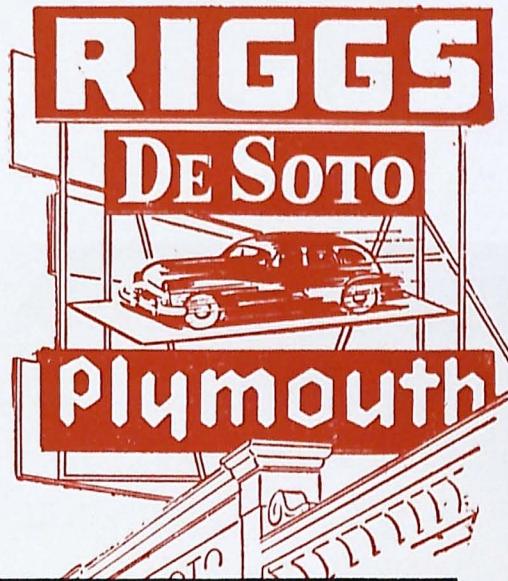


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